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EWER AND BASIN WITH THE ARMS OF WILLIAM AND MARY
FROM A TOILET SERVICE MADE IN PARIS IN 1670-1671
LENT BY THE LATE DUKE OF DEVONSHIRE TO THE
CURRENT EXHIBITION OF FRENCH DOMESTIC SILVER

MAY ISSUE IN TWO SECTIONS—SECTION I

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE METROPOLITAN MUSEUM OF ART

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BRITISH SILVER FROM THE BEQUEST OF OGDEN L. MILLS

Of the twenty pieces of silver included in the bequest of Ogden L. Mills,¹ all of them British, the most impressive are five great salvers. Ranged in a row according to date,

¹ Acc. nos. 38.21.1-20. Shown this month in the Room of Recent Accessions.

these offer admirable illustration of the sequence of styles in the century between 1735 and 1835. The earliest, which bears the London hallmarks of 1738-1739, represents a transition from the simplicity of the Queen Anne and early Georgian periods to the exuberance of the rococo. It has a boldly molded border made up of regularly placed scallops and cusps. In contrast to this plainness is the flamboyance of the coat of arms with its mantling of asymmetrical foliate scrolls intermingled with flower sprays and pendent fruit. The crest and arms are those of the Jodrell family. The second and third quarters of the shield appear to indicate alliances with the Rolle and Sheldon families.

In the salver next in date (1742-1743) we find full expression of the restless energy of the rococo. Very little of the surface is left plain. What with the swirls of acanthus foliage surrounding the coat of arms, the flat-chased border composed of scrolls, masks, fruit, and trellis, and the cast border of flamelike scrolls, there is little repose for the eye. Of its period, however, this salver is a characteristic and richly designed example. The arms are probably those of Bray impaling Sadleir.

The third in the series is still animated by the rococo spirit but shows a pleasing restraint; this salver of 1767-1768 has great dignity and style. The fourth salver, which was made in London in 1775-1776, is wholly different in character. With its hard, brightly polished surface and its narrow pierced border of swags, rams' heads, and oval medallions enclosing urns, it expresses the superficial brilliance, the severity, and the precision of the classic revival. The same influences dictate the style of the engraved heater-shaped escutcheon and of the ribbon bowknot, the festoons of husks, and the sprays of oak leaves which surround it.

Last in the sequence and as typical of its period as the others are of theirs is the salver made at Sheffield in 1834-1835. Though too elaborate for modern taste, it is nevertheless handsome and well conceived, and the execution of the cast and chased border of scrolls and foliage gives evidence of great technical skill.

The five salvers will make an imposing addition to the display of English silver

when, as we hope, our collection, now temporarily withdrawn from exhibition, is reinstalled early in 1939. Of the other fifteen pieces in the Mills bequest, perhaps the most interesting are a rare dish with a border of concave flutes made in London in 1715-1716, a pair of sauceboats of graceful form made by Peter Archambo, a two-handled silver-gilt cup and cover with strapwork decoration, and a pair of early nineteenth-century sauceboats engraved with the Gillon arms. C. LOUISE AVERY.

royal household, was one of that company—including the architect J. H. Mansart, Le Notre, the creator of gardens, the painter and decorator Le Brun, and the sculptor Girardon, to mention a few—who in varying degrees were instrumental in giving the age of the Grand Monarque the pompous impress by which we know it. His name—it is sometimes spelled Buhl—has become synonymous with a type of marquetry that consists in general of brass and tortoise shell in combination. Although the tech-



DESK, PROBABLY BY ANDRÉ CHARLES BOULLE
FRENCH, LATE XVII OR EARLY XVIII CENTURY

FRENCH FURNITURE AND CLOCKS FROM THE BEQUEST OF OGDEN MILLS

A selection of the French furniture and clocks bequeathed to the Museum by Ogden Mills, subject to the life interest of his son Ogden L. Mills, may be seen this month in the Room of Recent Accessions. Pre-eminent among the several objects¹ are a remarkable desk and a cartonnier, made probably in the atelier of André Charles Boulle (1642-1732), premier cabinetmaker of the epoch of Louis XIV.

Boulle, as purveyor of furniture to the

nique had already been used in France shortly before he began his career, Boulle was almost exclusively responsible for its popularity. As exemplified by the Mills desk, he made magnificently effective use of this new marquetry, and it is uniquely upon such productions that his fame now rests.

Pretentious in appearance and extremely costly to produce, boullework represents the very epitome of mobiliary art during the reign of Louis XIV. The desired effect, however, was achieved somewhat at the expense of durability, for the delicate brass and tortoise-shell marquetry has too often failed to resist the ravages of time. Authentic pieces are seldom available nowadays, and it is not surprising that the Museum has hitherto lacked adequate examples. It can readily be understood that the Mills desk and cartonnier, typical of the best

¹ Acc. nos. 37.160.7 A-C (Boulle desk and cartonnier), 37.160.11 (Gaudron clock), 37.160.6 A, B (commode), 37.160.8 A-C (long-case clock), 37.160.9 (Saint Germain clock), 37.160.10 (Le-paute clock).

boullework and possessing an excellent pedigree (they were formerly in the Sir John Murray Scott collection, which had earlier been part of Sir Richard Wallace's collection), are more than welcome.

As the desk is illustrated, there is no need to describe it in detail. It is sufficient to point out that the foundation for the decoration is an ebony veneer and that the tortoise-shell and brass marquetry panels are secured at the edges by ormolu strips and enriched at appropriate intervals by masks of the same material. Ormolu mounts likewise ornament the legs. As the desk and the cartonnier are stylistically well matched, it is assumed that they were designed to go together. It is more than likely that both were produced in Boulle's workshop, but it should be borne in mind that a number of anonymous cabinetmakers were at the same time producing excellent furniture with similar marquetry decoration, today indiscriminately called "boulle."

At first glance the design of the ornament might be attributed to Jean Berain, who, it is interesting to note, had quarters adjacent to those which Boulle, as "marqueteur et ébéniste ordinaire du roy," occupied in the Louvre. As a matter of fact, Boulle often used the patterns of his colleague Berain, but he too sometimes designed ornament.² For example, he produced a series of eight engravings, very much in the style of Berain, but more soberly conceived. On the basis of these prints, our new acquisition seems definitely to follow Boulle's decorative style rather than that of the more fanciful Berain, especially as regards the form and ornament of the two ends of the cartonnier.³

Boulle's engravings apparently date from the late seventeenth century, and it is reasonable to suppose that the desk and the

cartonnier also date from that period. There is a possibility, however, that they were made during the early eighteenth century, for in cabinetwork as in other crafts there was often a lag between the origin of the design and the completion of the object.

The handsome timepiece which came to the Museum as an adjunct to the cartonnier probably did not originally belong with it, but the association is most appropriate. The sculptured ormolu decoration represents the Three Fates, and the movement is by Antoine Gaudron, a celebrated Parisian clockmaker of the late Louis XIV and Regency periods, who apparently made works for which Boulle furnished the cases.

Also included in the Mills bequest is another notable piece—a commode of unusual design which was probably made in the early years of the reign of Louis XV although its substantial form shows a certain dependence upon the Regency style. It is bombé in shape and is decorated with a tulipwood veneer and with elaborate ormolu mounts that cover the legs and form the drawer handles. Particularly unusual is the treatment of the concave section in the center of the lower drawer, into which is set a shell motive framed by acanthus leaves, all in ormolu.

One should not fail to notice the mid-eighteenth century long-case clock, veneered mostly with rosewood and decorated with attractive ormolu mounts in the rococo style. No less distinguished are the two other timepieces included in the Ogden Mills bequest, one being a *pendule à rocaille*—a clock with an ormolu case of flower and leaf forms, which, by the way, is stamped with the name of Jean Joseph de Saint Germain of Paris and was cast about 1750. The other, a clock in the early Louis XVI style, coming from the atelier of the well-known horologist André Lepaute, shows Urania, the Muse of astronomy, leaning on a celestial globe containing the movement and indicating the hour with a pointer. Lepaute, to whom the design may be attributed, has grasped the bitter significance of Time, which on the clock is personified not by the usual sleepy old man but by an alert cupid who with a cruel scythe in hand sits watching.

JOHN GOLDSMITH PHILLIPS.

² Most of his designs were probably lost in the fire that gutted his workshops in 1720. The blaze also largely destroyed his celebrated art collection, which is said to have contained, among other objects, forty-eight drawings by Raphael.

³ See plates 3 and 4 in *Nouveaux Dessins de meubles et ouvrages de bronze et de marqueterie inventés et gravés par André Charles Boulle* (Paris, n.d.). This set of engravings may be seen in the Print Room of the Metropolitan Museum. It is interesting to note that Boulle has labeled a similar desk "bureau de cabinet"; a similar cartonnier, "serre-papier."

THREE CENTURIES OF FRENCH DOMESTIC SILVER A SPECIAL EXHIBITION

A special exhibition of about eight hundred superlative examples of French domestic silver ranging in date from the early sixteenth century through the period of the First Empire will open in Gallery D 6 with a private view on May 17 and continue on display through September 18. With the exception of about fifty pieces, none of this silver has ever been shown publicly in America before, and, indeed, a large percentage of it comes to these shores for the first time as loans from outstanding European public and private collections. The fact that French silver has hitherto received such scanty attention in this country and that its beauty is so little known here provided the justification for this exhibition.

In order to understand better the actual extent of the exhibition and, likewise, its arrangement, certain facts of a statistical nature may be set forth at this point. For purposes of control French silversmiths were subject to thirty-one departments of the mint, of which, naturally, the principal one was that of Paris. About two thirds of the objects here shown were made by craftsmen working under the jurisdiction of the Paris Mint. The remainder are of provincial origin. A list of departments and of the number of pieces traceable to each department follows:

Aix-en-Provence	12	Nancy	none
Amiens	9	Nantes	4
Angers	13	Orléans	3
Bayonne	6	Paris	558
Besançon	7	Pau	1
Bordeaux	23	Perpignan	4
Bourges	1	Poitiers	2
Caen	1	Reims	11
Dijon	6	Rennes	18
Grenoble	2	Riom	4
Lille	27	La Rochelle	6
Limoges	none	Rouen	3
Lyon	7	Strasbourg	20
Metz	3	Toulouse	6
Montpellier	15	Tours	5
	Troyes	2	

It has proved impossible to determine the exact provenance of thirty-one pieces, owing principally to illegible or inadequate marks. Also included in the exhibition are two

examples from Avignon, which although it was not politically French in the eighteenth century was racially so.

Owing to the laws requiring a master silversmith to register his personal poinçon and to apply it to every piece leaving his workshop, it has been possible, in the department of Paris alone, to identify the work of 175 silversmiths among the objects shown in the exhibition. The percentage of identification is lower among the provincial silversmiths, but this is because until recently they have not been subjected to such exhaustive research as the Parisian silversmiths. However, as the labels bear witness, many provincial pieces also are exhibited under the names of their makers.

Within Gallery D 6 the objects have been arranged principally according to style. Furthermore, in so far as was practical, the silver has been grouped according to departments and makers. Thus in the first of the three galleries into which D 6 is now divided will be found material made in the sixteenth and seventeenth centuries and in the first third of eighteenth century. In the second gallery may be seen many characteristic examples of the period of Louis XV, together with earlier manifestations of the classical influence which dominated the reign of Louis XVI and the later eighteenth century. More advanced manifestations of this pseudo-classical vogue, which culminated in the rigid formality of the Napoleonic era, may be seen in the third gallery. A comprehensive and illuminating exhibition of original drawings and published designs for French silver is conveniently shown in the adjoining gallery, J 8.

THE SIXTEENTH CENTURY

The three earliest items in the exhibition are all from the celebrated collection of D. David-Weill of Paris. Two of these are straight-sided cups of similar form, one of them elaborated with simple moldings on the foot and lip. They date presumably from the first third of the sixteenth century and give no indication of the Italian influence which was so soon to change the entire character of French design. The bands of lettering on which they depend for their

principal enrichment conform still to late mediaeval concepts. On one of these cups there are no marks to tell from which part of France it comes. The other, however, bears the mark of the city of Saint-Omer, in the department of Lille. The third object, also made in the early sixteenth century, is a vessel of curious and interesting shape, designed to make drinking easier.

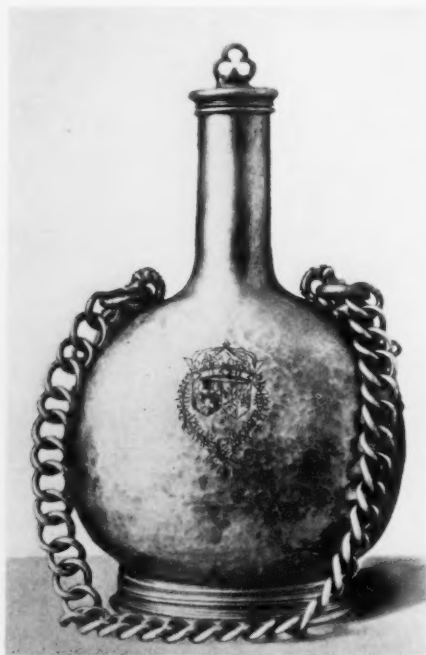


FIG. 1. BOTTLE MADE IN 1581-1582 FOR
HENRY III, KING OF FRANCE
LENT BY THE MUSÉE DU LOUVRE

Vessels of this type are known in France as *biberons* and in simplified versions, of which several of later date are included in the exhibition, were frequently used in feeding the helpless. The present example, with its rhythmic repetition of curves in the spout and handle, was made in Reims and presented, in the seventeenth century, to the hospital there.

The earliest example showing definite renaissance influence was made in Strasbourg and is lent by the Musée des Arts Décoratifs in that city. This is an elaborately decorated parcel-gilt cup made by

Thierry de Bry between 1560 and 1570. The embossed strapwork ornament encircling the lower part of this cup gives it a vigorous if slightly over-ornate quality. Slightly later in date, probably in 1577, was made a beautiful parcel-gilt rose-water dish lent by J. P. Morgan. A narrow border of delicately stamped ornament and a central armorial boss provide the only decoration on this distinguished piece. The maker, whose somewhat indistinct initials appear to be C. L. C., may very well be Claude Leconte, a Parisian silversmith who became a master in 1541 and died in 1581. In 1581-1582, a Parisian silversmith, probably Noel Delacroix, executed the superb silver-gilt bottle (fig. 1) lent by the Musée du Louvre. The simple dignity of its lines is relieved by the great chain held in place by fastenings in the form of sea horses, and by the pierced trefoil surmounting the stopper. On the side are engraved the arms of Henry III, King of France and Poland, encircled by the collar of the order of the Saint-Esprit, which Henry had founded three years previously in 1578. This bottle, together with several other pieces now also in the Louvre, was once the property of the order. A pair of severely simple dishes from the David-Weill collection, their sole decoration consisting of large and small repoussé bosses on the bottoms, completes the group of examples illustrating the silver of the sixteenth century. Ecclesiastical silver of this period has luckily survived in greater quantity, having escaped the various confiscatory edicts and changes of taste which time and time again in France have led to the melting pot.

THE SEVENTEENTH CENTURY

The distinctive charm of such French silver of the seventeenth century as has come down to us is well illustrated in the eighty examples included in the exhibition. In a general way the attractiveness of this silver may be ascribed to its economical contours and carefully considered and restrained ornament. These invest it with a direct and homely character quite distinct from the ornate and flamboyant productions of the later periods. On occasion, to

be sure, as in the great silver-gilt toilet service (see the illustration on the cover) lent by the late Duke of Devonshire, the French silversmith was influenced by the profusely foliate manner of the Netherlands. Then the result was sumptuous to the last degree. But such services are now the exception, and by far the greater part of the seventeenth-century French silver that has survived is distinguished by simple form and frugal decoration. This is attributable in part, doubtless, to the fact that the more pretentious pieces were the first to fall victim to the laws ordering the melting of silver plate for monetary purposes.

The earliest seventeenth-century piece in the exhibition is a two-handed bowl from the David-Weill collection, executed in Paris, probably in 1620, by a master known only from his initials L.C. Its gracefully flaring contours and ingeniously scrolled handles, enriched by tiny dragons, give it great distinction. This bowl is the earliest of four, each varying from the others in shape and detail and each with peculiar niceties of design to recommend it.

Among the seventeenth-century silver we first encounter the two-handed dishes, often with covers and plates, known in French as *écuelles*. Closely resembling in form the American porringer, which, however, almost invariably has one handle, these dishes were apparently used to serve individual portions of soup as well as of a variety of other foods. The *écuelle* has been in continuous use from the Middle Ages to the present day, constituting a striking instance of the survival, through centuries of changing tastes, of a utilitarian form which could not be improved upon. The present exhibition includes some thirty-five *écuelles* and affords a rare opportunity to observe the way in which the details of these dishes were modified to conform to the tenets of the latest style or varied within a style for variety's sake alone. The most interesting seventeenth-century version of the *écuelle* has a snake handle and on its cover a centered decoration of acanthus leaves in so-called cut-card work. In a fine example made in Bordeaux about 1672 and lent by Jean Bloch the leaves diverge from the center spirally; in that made in Brest about

1681 and lent by the Marquis de Langle their divergence is radial. These represent the two principal types of cut-card decoration; but no two examples are identical, and manifold minor differences appear in combination with various kinds of solid and pierced handles.

Unhappily space does not permit consideration of each and every one of the rare objects in the exhibition. The alternative, therefore, must be to call attention to a few



FIG. 2. EWER BY THOMAS GERMAIN

PARIS, 1736-1737

LENT BY MRS. CATHERINE D. WENTWORTH

of the more outstanding pieces. For example, the superb bed warmer from the Puiforcat collection was executed in 1660-1661 by Charles Petit, one of the most able silversmiths of the second half of the seventeenth century. It is an early work, since Petit became a master only in 1659. Forty years later, towards the close of his career, he produced the two distinguished candlesticks which have been lent by Mrs. Catherine D. Wentworth. From the collection formed by the late Junius Spencer Morgan, now the property of his son, Alexander P. Morgan, comes a pair of handsome square-sectioned candlesticks of a type popular in

the middle of the seventeenth century but now exceedingly rare. A similar pair, but with surfaces elaborately chiseled, forms part of the magnificent silver-gilt toilet service lent by the late Duke of Devonshire.

This service, which is unquestionably one of the most extraordinary items in the entire exhibition, was made in Paris in 1670 by Pierre Prévost. Nothing comparable to it in completeness has survived in France itself, and we probably owe its existence today to the fact that it left the country at an early date and thus escaped confiscation. It carries the arms and cipher of William of Orange and Mary, Princess of England, and is believed to have been acquired by them by gift or purchase on the occasion of their marriage in 1677. From England also comes the historic inkstand, now owned by the Duke of Portland, which was bought in France by Matthew Prior, the celebrated poet and diplomat. This inkstand, which bears the Paris date letter for 1698, is the work of the silversmith Philibert Trouvé.

One of the most noted of the French silversmiths in the late seventeenth and early eighteenth centuries was Sébastien Leblond. The exhibition is fortunate in including three examples of his work. The earliest of these (1690-1691), a chocolate pot from the David-Weill collection, has great style of a simple, sturdy variety and reveals at first glance the hand of a master craftsman. The other two examples by Leblond, an *écuelle* (1712-1713) and a water jug (1714-1715), date later in his career, but likewise show a satisfying sense of form and an understanding of the correct values of moldings and ornament. Both pieces come from the collection of Jean Bloch.

THE EARLY EIGHTEENTH CENTURY

With slight modifications the forms popular in French silver in the late seventeenth century prevailed during the first few years of the eighteenth; but as the century advanced the plain surfaces tended more and more to disappear under a profusion of ornamental detail. The cut-card decoration gave way to intricate patterns presumably inspired by published designs, of which Jean Berain's are the best known.

Often beautifully executed and cleverly spaced, this new mode of decoration, with its involved strapwork lambrequins and delicate engraved arabesques, nevertheless lacks the virility of the preceding style. In the hands of able craftsmen it was often so tastefully adapted to a variety of shapes that it transcended this weakness; but on the whole it paralleled the *raffiné* elegance of the declining days of the Grand Monarque and the succeeding regency of Philip of Orleans.

The exhibition includes numerous fine examples of the silver of this era and affords many interesting comparisons between the different treatments accorded the same utensil. From such a wealth of objects the selection of a few for special mention must be largely arbitrary. Nevertheless, among the earlier items may be emphasized a sugar caster made in Arras about 1700, from the David-Weill collection, and a coffeepot made in the same year in Paris, from the Wentworth collection. Both these rare pieces preserve the earlier traditions of generous plain surfaces and sparing decoration. A graceful cup (1704-1710), also from the Wentworth collection, presents an early instance of the use of the applied lambrequin decoration which continued in popularity well past the middle of the century. Other notable examples with lambrequin motives are an extraordinary *écuelle* (1712-1713) by Nicolas Lamiche, from the Bloch collection, and a sugar caster (1714-1715) by Noel Charles Langlois, from the collection of Camille Plantevignes.

Medallion heads of Roman men and women were frequently used as central motives in the ornament of this period. An early piece in the exhibition on which such medallions appear is a splendid *jardinière* made in Lille in 1698 and now owned by Henry P. McIlhenny. Thirty years later, in 1728, such motives were still in vogue, as may be seen on a distinguished ewer and basin made in Paris by Leopold Antoine, and lent by Mrs. Wentworth. Other little heads after the antique may be found on the finials of *écuelle* covers, the flanks of candlesticks, and even interrupting the perforations in the top of an unusual sugar caster (1707-1708) lent by M. Puiforcat.

A number of types of objects which appear at this point for the first time may be followed in varying guise into the early nineteenth century. For instance, the soup tureen makes its first appearance in a superb example executed in 1726-1727 by Nicolas Besnier, *orfèvre du Roi* and one of the most brilliant silversmiths of the day. This rare tureen and its plate, which are lent anonymously, bear the royal arms of England and those of the earls of Orford, the

conceived notions as to when a style began and ended were frequently found to be anything but compatible with practice. It is because of this circumstance that the material in the exhibition is arranged not so much by period or reign as by the stylistic character of the objects themselves.

THE MID-EIGHTEENTH CENTURY

As the century progressed through the thirties and forties the rococo idea imposed



FIG. 3. JEWEL CASKET BY FRANÇOIS THOMAS GERMAIN
MADE FOR THE KING OF PORTUGAL IN 1758
LENT BY THE MUSEU NACIONAL DE ARTE ANTIGA, LISBON

last earl of the first creation being Horace Walpole, to whom the tureen is reputed at one time to have belonged. Executed early in the reign of Louis XV, it was, nevertheless, designed in the so-called Louis XIV manner and gives no indication of the rococo influence which was soon to alter the entire character of French art.

Indeed one of the most interesting things encountered in the course of the organization of this exhibition has been the often surprising relation between the styles of objects and their known dates. It is disquieting to think of the dates that might frequently have been given pieces had not the silversmiths been obliged by law to indicate within certain limits the dates of manufacture. In other words, the generally

itself more and more on French design in general and was correspondingly reflected in the silver of the day. But it should not be assumed that the silversmiths "went" rococo all of a sudden. The new fashion for flowing contours and ornament composed primarily of shell motives and scrolls asymmetrically arranged was adopted gradually and, in most instances, with considerable moderation. The rococo style, as epitomized in the fantastic inventions of Juste Aurèle Meissonnier, received its warmest reception not in Paris but in the provincial city of Toulouse. On the whole silversmiths were neither quick to discard the traditions of the first quarter of the century nor avid to interpret the new style. This resulted in the simultaneous existence of two different sys-

tems of decoration and in the numerous hybrid combinations which such a situation inevitably produces.

The exhibition undeniably attains its highest level in a multitude of distinguished examples of this period. And this is as it should be, for in the long history of French silver no era was more fertile or sympathetic in its design, more fortunate in the number of its skillful craftsmen. The services of French silversmiths were in demand throughout all Europe, and French silver was copied far and wide. The courts of Russia and Portugal vied in placing luxurious orders, and the names of certain French silversmiths became internationally known. Of course the most celebrated of all were the famous Thomas and François Thomas Germain, father and son. In specimens of the work of these two master craftsmen the exhibition is exceedingly rich, for no less than seven examples by Thomas and sixteen by François Thomas are included in it.

By Thomas Germain we may single out for especial mention the great tureen and platter made in 1733-1734 for Louis, Duc d'Orléans (son of the Regent), and lent to the exhibition by his descendant, the Duc de Nemours. No more princely piece of silver has survived from the period than this extraordinary tureen. The luxuriant mélange of naturalistic trophies on the cover, the majestic sweep of the body, with its spirited boars' heads and armorial cartouches, the masterly conception of the platter—all these are characteristic of the work of France's ablest artist in silver. That Germain could produce exquisite pieces in a simpler style is shown by a beautiful ewer (fig. 2) lent by Mrs. Wentworth. Its graceful, flowing lines and restrained decoration make it one of the most distinguished objects in the exhibition.

The work of François Thomas Germain had not the supreme distinction of his father's. Nevertheless, for nearly two decades after the latter's death in 1748 he was the most celebrated silversmith in France, and his patrons numbered many of the crowned heads of Europe. But his noble clients frequently delayed in the settlement of their accounts, and his career ended in a spectacular case of bankruptcy. Much of

his finest work was executed for the court of Portugal and is now to be seen in the Museu Nacional de Arte Antiga in Lisbon. No less than ten examples by him have been lent by that museum, and together they constitute one of the high points in the exhibition. Of these perhaps the most striking are a sumptuous tureen (1757-1758), with an elaborate decoration of amorini and the royal arms of Portugal, and an impressive silver-gilt jewel casket (fig. 3) featuring the royal crown on the cover. An ingenious and somewhat whimsical reflection of the ever-popular Chinese influence is to be seen in a monumental teakettle and stand. But it must not be supposed that François Thomas Germain limited himself wholly to this sort of elaborate production. It should rather be regarded as his appropriate response to the commands of his royal patrons. A charming cruet stand, made by him in 1767-1768 and lent by Alexander P. Morgan, is simple in its design and pleasantly quiet in its ornament. An attractive ewer lent by M. Plantevignes is in many ways similar to that by Thomas Germain described above. Two candlesticks, also belonging to M. Plantevignes, are models of fine proportion and pleasing contour and decoration.

But the importance of the Germain must not be emphasized at the expense of the numerous other distinguished Parisian craftsmen whose work is shown here. Among these are many whose names will stir the hearts of connoisseurs of French silver. Antoine Bailly, for instance, is represented by three pieces, the outstanding one being an ingratiating little coffepot made in 1750-1756 and lent by Robert Heine. Cat-tails provide the principal decorative motive on this exquisite piece and have been also employed to good effect by the same artist on a fine cup from the collection of Louis Hachette. Edme Pierre Balzac is represented by nine characteristic examples. A silver-gilt individual coffeepot, with a spirit lamp, was made in 1769-1770 by Claude Pierre Deville. It carries the Du Barry arms and comes from the collection of Jules Strauss. A magnificent tureen and a plate lent by Puiforcat are by François Joubert, whose lush style is also revealed in a sauce-

boat made for Mme de Pompadour and now the property of the Musée des Arts Décoratifs in Paris. Louis Joseph Lenhendrick, an apprentice of Thomas Germain, executed much of his best work for the court of Russia. Two pairs of candlesticks, each with charming details to recommend it, convey a good idea of Lenhendrick's ability as a designer. They come from the collections of Isy Angel and Hector Petin. The easily recog-

jects exhibited were made in the provinces. To be convinced of this one need look at only a few outstanding mid-eighteenth century pieces. What greater distinction, in a simple, straightforward way, could be desired than that to be seen in the coffeepot made in Calais and lent by Alexander P. Morgan, or in the beautiful écuelle from Albi, in the department of Montpellier, lent by M. Petin, or in the three silver-gilt



FIG. 4. EWER AND BASIN BY LOUIS SAMSON. TOULOUSE, 1760
LENT BY THE MUSÉE DES ARTS DÉCORATIFS, PARIS

nizable style of Alexis III Loir may be discerned in a domed silver-gilt écuelle and plate lent by M. Puiforcat and in a series of typical candlesticks. Among the numerous other remarkable pieces from the same lender are a ewer and basin by Nicolas Outrebou and a sauceboat by Jacques Nicolas Roettiers. But the exhibition's roster of well-known silversmiths is long and an attempt to enumerate all the most deserving would be more tiresome than helpful. Only the visitor himself, standing before the material, can possibly assimilate this aspect of the exhibition adequately.

So far we have dwelt principally upon the work of Parisian silversmiths, but it may be truthfully said that some of the finest ob-

jects exhibited were made in the provinces. To be convinced of this one need look at only a few outstanding mid-eighteenth century pieces. What greater distinction, in a simple, straightforward way, could be desired than that to be seen in the coffeepot made in Calais and lent by Alexander P. Morgan, or in the beautiful écuelle from Albi, in the department of Montpellier, lent by M. Petin, or in the three silver-gilt

mentioned museum, and they are emphasized here.

THE LATE EIGHTEENTH AND EARLY NINETEENTH CENTURIES

It was not until nearly 1770 that the infiltration of classical influence, which was to dominate silver design in the late eighteenth and early nineteenth centuries, became significant in this field. By 1775, however, it had become predominant and from then until the appearance of the Romantic movement in the eighteen-twenties there was

shape may be, and the pseudo-classical ornament is treated not as an appliqué but as an inherent part of the design itself. Needless to say, Delafosse's ideas were a godsend to silversmiths confronted with the necessity of catering to this latest whim of society.

Delafosse's influence is conspicuous in several pieces from a large service made in 1771-1772 by Jacques Nicolas Roettiers and presented by Catherine the Great to her favorite, Count Orloff. These consist of a tureen acquired in 1933 by the Metro-



FIG. 5. COVERED DISH AND PLATE BY J. H. OERTEL
STRASBOURG, 1782
LENT BY CHARLEY DROUILLY

little competition. It can hardly be said that this new fashion was an improvement on the preceding style; for ornament in the classical taste derived mostly from architectural sources did not ordinarily lend itself gracefully to the forms requisite in domestic silver. It lacked the fluid adaptability to which the silversmith had become accustomed and which was so ideally suited to his purposes. Frequently the ornament of this period gives the impression of not belonging, of being grafted on irrelevant forms.

Now and then, to be sure, the genius of some particular designer transcended this difficulty. Perhaps the outstanding instance of this is to be found in the published designs of Delafosse. Here, always, a sense of architecture prevails, no matter what the

politan Museum, a cloche, or cover for keeping food warm, lent by M. Plantevignes and a pair of candlesticks lent anonymously. All are conceived in an essentially architectural spirit, with fine harmony between shape and decoration. The result is undeniably successful and distinguished. Also in the Delafosse vein, although to a lesser degree, is the great silver-gilt toilet service made in 1777-1778 by the celebrated Robert Joseph Auguste and once owned by the dukes of Cumberland. Rivaling in importance the service lent by the late Duke of Devonshire, it affords an interesting comparison stylistically with the earlier service made a little over a hundred years before. It is lent by Adolph M. Rosenthal. Robert Joseph Auguste is also responsible for the fine tureen and wineglass cooler lent by

Baron Robert de Rothschild. Perhaps the most delightful, and the earliest, example of Auguste's work in the exhibition is the pair of three-branched candlesticks made in 1767-1768 and lent by Mrs. Wentworth.

Among the provincial silver of this period

other in 1784 by Louis Imlin, fils, are simpler in design. They are lent by M. Plantevignes and Mme Henri Hallé, respectively. As a group these *écuelles* well illustrate the proficiency in design and technique which brought orders to Stras-



FIG. 6. TUREEN PRESENTED BY THE CITY OF PARIS TO
NAPOLEON ON HIS CORONATION DAY, 1804
LENT BY THE MUSÉE DE MALMAISON

should be noted a series of four silver-gilt *écuelles* from Strasbourg, each in its way of unusual interest and each by a well-known silversmith. The earliest, made in 1772 by Jacques Henri Alberti, is elaborately decorated with swags of naturalistic roses in relief and comes from the collection of Charley Drouilly. Also from the Drouilly collection is a splendid example (fig. 5) made in 1782 by Jean Henri Oertel. The remaining two, one made in 1778 by Fritz and the

bourg silversmiths from all over Central Europe.

The more formal and slavish phase of the pseudo-classical style, which culminated during the period of the First Empire (1804-1814), was already well advanced in the late seventeen-eighties. By 1790 it was fully developed, and a rather spectacular proof of this is included in the exhibition in the form of an imposing tureen made in that year by Henry Auguste, the son

of Robert Joseph. All the accouterments of the so-called Empire style may be seen on this tureen from the Puiforcat collection. Fourteen years later, in 1804, the same design, with modifications of a very minor character, was repeated by Auguste in the silver-gilt service executed for the City of Paris and presented to Napoleon on the occasion of his coronation. A tureen from this service (fig. 6), lent by the Musée de Malmaison, is placed in proximity to the 1790 example to facilitate comparison. Three other interesting pieces—a wine cooler, a fruit basket, and a cadenas—are also from this service.

On a par with Henry Auguste were Martin Guillaume Biennais, Jean Baptiste Claude Odier, and Marc Jacquart, and characteristic examples of the work of all these men are shown in the exhibition. Biennais was responsible for the great tea service made for Napoleon and with the imperial eagle much in evidence. Executed in silver-gilt, as so frequently was the case under the First Empire, the details of the decoration are carried out with a jeweler's delicate precision. It is lent by M. Puiforcat. Biennais also made the delightful little tea service with the imperial arms, from the David-Weill collection, and the rare traveling service lent by Erving Pruyn. The last-mentioned item has an interesting history; for it was given to Pauline Bonaparte by Napoleon when he left Elba and later sold by her to their stepuncle, Cardinal Fesch. Many of Biennais's designs were supplied by the emperor's favorite architects, Percier and Fontaine, and may still be seen in the Musée des Arts Décoratifs in Paris.

Odiot was the maker of an attractive hot-water urn of a simple ovoid shape with a severely plain surface, accented above the spigot by a head of Medusa. This piece, now owned by the Metropolitan Museum, once formed part of a service with the Borghese arms, which was probably presented by Napoleon to Prince Camillo Borghese and his wife Pauline Bonaparte. A palatial tea and coffee service by Jacquart is a recent acquisition of the Museum's and is here shown to the public for the first time. It is executed in plain silver rather than in silver-gilt, the use of which was so prevalent dur-

ing this period. The ornament is sumptuous to the last degree and the effect of richness is heightened by the use of mother-of-pearl in the handles. The service belonged originally to Prince Lubomyrski of Cracow, Poland, and gives irrefutable proof that the earlier standards of fine workmanship were still flourishing at this late date (1809-1819).

And here we bring our story of French silver to an end on the threshold of a movement in which the interest is literary rather than aesthetic; for with the dawn of the Romantic era there came also the end of eighteenth-century craftsmanship and the high ideals for which it stood. The older craftsmen, who had been schooled in pre-Revolutionary traditions, were rapidly dying out, and for their successors, ill equipped by training and demoralized from lax regulations, there is little to be said.

PRESTON REMINGTON.

A FOURTEENTH-CENTURY PERSIAN TOMBSTONE

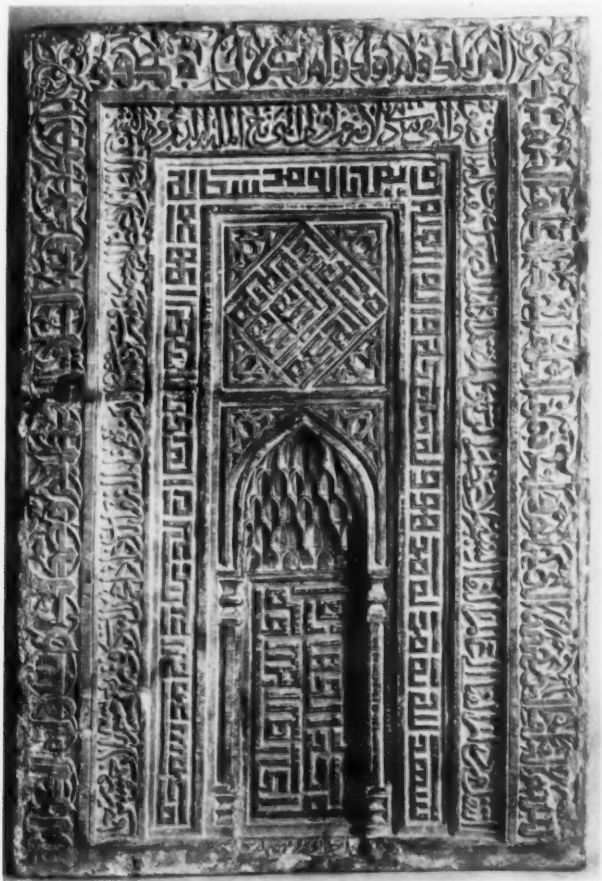
The cemeteries of Persia are usually situated just outside the city walls. Tombs of saints and rulers rise conspicuously above the flat grave structures of lesser folk which are crowded closely around them. The buildings vary in size, structure, and ornament. Some of the chapels above the known or supposed last resting places of the saints are small and simple domed buildings of brick, as in the cemetery at Kum.¹ Other mausoleums are more elaborate. Many rulers rest in sarcophagi in mosques which existed before their deaths or in shrines built especially to house them. These mausoleums, shrines, and mosques were decorated with intricate brickwork, carved stucco, or richly colored glazed tiles, varying according to period and locality and according to the wealth and importance of the deceased and his followers.

The bodies of the more humble dead were often carried, even from the far corners of Persia, to be buried as near to some sacred personage as possible. Here and there a small monument was erected, but most of

¹ R. d'Allemagne, *Du Khorassan au pays des Backhtiariis*, vol. IV (Paris, 1911), p. 23.

these closely ranked graves, all orientated toward Mecca, are covered by low, flat masonry structures, of different shapes, with marble slabs set horizontally in their tops, usually carved with the representation of a mihrāb or prayer niche and with

stones, of various dates between the tenth and the fourteenth century.² The last one acquired, illustrated here, is dated A.H. 753 (A.D. 1352).³ It is of the more elaborate mihrāb type, and displays a certain pleasing formal elegance in its design and execution.



MARBLE TOMBSTONE, PERSIAN, XIV CENTURY

one or more inscriptions in Arabic. The simplest tombstones bear only the names of the dead and prayers that God will forgive them their sins and lighten their dark tombs. Those of richer men are more elaborately ornamented and bear religious sentences and verses from the Koran. Some show the implements of the trade of the deceased.

The Museum owns several of these tomb-

stones, of various dates between the tenth and the fourteenth century. The last one acquired, illustrated here, is dated A.H. 753 (A.D. 1352). It is of the more elaborate mihrāb type, and displays a certain pleasing formal elegance in its design and execution.

² Acc. no. 31.50.1 (on exhibition in Gallery E 14); see J. M. Upton, *BULLETIN*, vol. XXVI (1931), pp. 163 f. Acc. no. 33.118; see M. S. Dimand, *BULLETIN*, vol. XXIX (1934), pp. 135 f.

³ Acc. no. 35.120. Rogers Fund. Shown this month in the Room of Recent Accessions.

integral part of the decoration as always in the art of Islam, are placed in three receding bands. Variation and character are given to the tombstone by the use of three different forms of Arabic script. Two types of Kūfic script, which was considered more fitting for sacred writings, are used for the religious sentiments and for the quotations from the Koran. The information about the deceased, being of a secular nature and therefore less important, is in the more informal cursive Naskhī. Three inscriptions are in rectangular Kūfic. In the field of the niche are listed a few of the attributes of Allah, such as "the One," "the Great." In the square above the niche is the Muhammadan confession of faith: "There is no god save Allah, and Muhammad is His Prophet." The inner border of the stele gives the sixteenth verse and part of the seventeenth of the third chapter of the Koran: "Allah bears witness that there is no god but Him, the Mighty, the Wise. Surely the (true) religion with Allah is Islām." The characters run in various directions and are combined to fit decoratively into the rectangular shapes. This was a common ornamental device used on monuments.

The outer border shows a very elegant and highly decorative form of Kūfic, some of the letters having foliate endings. The inscription contains chapter 112 of the Koran, that on the Unity of Allah, with the additional sentence, "Truly hath Allah the Great spoken, and truly His noble Prophet." An arabesque scroll forms a background.

The central band furnishes the information, amidst complimentary phrases attesting his worth and importance, that the very great shaikh Mahmud, son of the great shaikh, Dādā (?) Muḥammad of Yazd, passed from this transitory abode into the everlasting life in the year A.H. 753. The title "shaikh" was given to any man who commanded respect and veneration, whether he was the head of a family, of a village, or of a group of dervishes, or whether he was merely full of years and wisdom. Mahmud was probably buried at Yazd, where there are many cemeteries.

Evidently the tombstone was carved by a sculptor of some repute, as he has recorded his name, which might be read "Nizāmī,

son of Shahāb," on the threshold of the arch. The central portion is restored, so that the reading is uncertain.

The decoration of this tombstone is characteristic of the Mongol period. It is interesting to compare it with the portal of the great congregational mosque at Veramin, built in 1322, where many of the same decorative elements appear.⁴ There is the same type of stalactite ornament used structurally in the arch, below it an inscription in rectangular Kūfic arranged diagonally, the characters running in different directions. There is a frieze of inscription in Naskhī very similar to that on our tombstone, and geometric interlaced patterns appear in several panels of decoration.

HANNAH E. McALLISTER.

A WOODCUT IN THE STYLE OF VERONESE

If a man collects duplicated objects, like medals, books, or prints, he can often gather together some kind of complete series, or at least a series more nearly complete than any other in the neighborhood. Even if a man's series cannot surpass his neighbor's, a comparison of differences will always provide agreeable conversation, which often leads to the making of catalogues. This may explain why prints were the first works of art to be seriously catalogued and why they are now the most exhaustively catalogued of all. Rarely does one find an early print of artistic merit that has not been described somewhere. Such a rarity¹ seems to have turned up, however, in a big scrapbook of magnificent Italian woodcuts collected by the banker-poet Samuel Rogers, which was bought in memory of him by the Baroness Burdett Coutts at the sale of his belongings in 1856 and came into the possession of the Museum after her sale in 1922.

⁴ F. Sarre, *Denkmäler persische Baukunst* (Berlin, 1910), pls. 54, 55.

¹ Acc. no. 22.73.3-120. Paper size 10 $\frac{3}{8}$ in. x 6 $\frac{7}{8}$ in. Top and sides clipped to margin. Margin cut away at bottom. Minor old repairs on center, sides, and top corners. The print has been backed and no watermark is visible. The scrapbook from which it was taken has been broken up and the woodcuts distributed in the print files.

As may be seen in the reproduction, the lofty composition and the athletic relaxation of the gestures recall Veronese, whose mature works are full of figures similar to the Christ, the angels, and the kneeling man in the woodcut. The vigorous parallel lines of shading and the thick black strokes in the

century woodcut known to the present writer.²

The subject of the woodcut, the triumph of the Eucharist, commemorates one of the burning questions of the age, the bitter controversy over Christ's command at the Last Supper: "Take, eat; this is my body. . . .



THE TRIUMPH OF THE EUCHARIST
WOODCUT IN THE STYLE OF VERONESE

man's cloak recall Veronese's technique when sketching with a quill and dashing in the shadows with a brush. Costume details like the man's cloak, collar, and sleeve and the woman's veil and little ruff also occur in Venetian painting between the mid-century and 1588, the year of Veronese's death. Although many splendid prints spring directly from Titian's work, Veronese's style shows itself unmistakably in no other sixteenth-

century woodcut known to the present writer.² In 1577 a book was published in Germany listing two hundred different interpretations of these words. The dispute hinged on the central dogma of the Real Presence. Were some of the theologians of the Reformation right in

² The woodcut reproduced in G. Fiocco, *Paolo Veronese* (Bologna, 1928), fig. 92, looks like a not too intelligent adaptation of Calcar's frontispiece to Vesalius's *Fabrica* (Basel, 1543).

saying that the Eucharist is a mere symbol to remind the communicant of Christ's sacrifice for man? Or are Christ's body and blood truly present under the appearances of bread and wine? In 1547, 1551, and 1562 the question of the Eucharist was debated by the Council of Trent, which unanimously condemned the Reformers' view and asserted the still official Catholic doctrine of the Real Presence. The council also recommended that the Eucharist be honored with special chapels and be carried in triumphal processions through the streets in order to confound the Reformers with the strength and splendor of revived Catholicism. As the *Catholic Encyclopedia* says: "The Church honors the Eucharist as one of her most exalted mysteries, since for sublimity and incomprehensibility it yields in nothing to the allied mysteries of the Trinity and Incarnation."² The debates of the Council of Trent quickly affected art. The Middle Ages had depicted the Last Supper as Leonardo did, with Christ saying: "Verily I say unto you, that one of you shall betray me." The Counter Reformation preferred to show Him saying: "Take, eat; this is my body. . . . Drink . . . for this is my blood." The triumph of the Eucharist, unknown to mediaeval art, is one of the many new pictorial subjects which indicate how thoroughly Catholicism was roused and refreshed by its struggle with the Reformation. A surge of strength sweeps through the whole art of the time. The Rubens tapestry cartoons in Madrid show the Eucharist being carried in a Roman victor's triumph. In the beautifully fluent Rubens sketch of Christ triumphing over Sin and Death, which has just come to the Museum through the bequest of Ogden Mills, Elijah and Melchizedek stand on the left, prefiguring the sacrament of bread and wine, while putti soar with all of the instruments of the Mass except the great symbols of salvation, the cup and wafer, which Christ holds aloft in His own right hand. The Museum's woodcut, with a poster's directness, proclaims the dogma of the Real Presence by placing Christ Himself inside the cup, thus anticipating the sumptuous sacramentalism of the baroque.

A. HYATT MAYOR.

² Vol. v, p. 573. New York, 1909.

AN ARCHAIC GREEK MIRROR

For many years this Museum has had—as one of its most important Greek bronzes—a mirror support from Cyprus in the form of a nude female figure. It came to the Museum in 1874 as part of the Cesnola collection and has since been illustrated and discussed in many archaeological books and articles; for it was recognized as belonging to a small group of early Greek mirrors, dating from about 550 to 530 B.C., of which the other examples were in Munich, Vienna, Athens, and Berlin.¹ In 1923 the upper part of a similar figure was acquired by this Museum, making a total of six known specimens. The Museum has now been able to acquire still another example of this type, in miraculously good condition (figs. 1, 2),² with mirror disk and supporting griffins actually preserved. It enables us for the first time to evaluate also the compositions in the other examples.³

A nude female figure, delicately modeled, is standing on the back of a couchant lion, her left leg slightly advanced, each hand grasping something; the object in the right hand is missing and was perhaps a flower or bud, the one in the left, with its blossom-like protuberance, resembles a pomegranate. Like her sisters she has a close-fitting neck-

¹ Cf. A. Furtwängler, *Sitzungsberichte der philos.-philol. Klasse der kgl. bayer. Akademie der Wissenschaften*, vol. II (1905), pp. 265 ff.; C. Praschniker, *Jahreshefte des österreichischen archäologischen Institutes*, vol. XV (1912), pp. 219 ff., vol. XVIII (1915), pp. 57 ff.; E. Langlotz, *Frühgriechische Bildhauerschulen* (Nuremberg, 1927), pp. 86-87, nos. 11-13, 16-18. They cite related examples, but I confine myself to the narrower group.

² Acc. no. 38.11.3. Fletcher Fund. H. 13⁵/₈ in. (33.8 cm.); h. of figure 6⁵/₈ in. (16.8 cm.); diam. of disk 6³/₈ in. (16.2 cm.). Cast solid; green, crusty patina. The incised decorations on the disk have been brought out in white. The only missing parts are the tip of the right thumb and the ends of the two adjoining fingers with the object they held. The two other fingers are bent and completely preserved. Shown this month in the Room of Recent Accessions. A longer article on this important bronze is to appear in a forthcoming number of the *American Journal of Archaeology*.

³ The only other example with the disk and lateral figures preserved is the one in Munich, but here the design is somewhat different, for instead of griffins there are sirens and lotos buds.

lace with single pendant, and a band strung with amulets similar to those often worn by children. (We can distinguish a crescent, a ring or disk, and a small indeterminate object.) Her hair is short and she wears an elaborate diadem with a rosette at each end.

the back is an all-over pattern of radiating curves, also incised; along the edge is a tongue pattern in relief. The rampant griffin on either side gives additional support to the disk and effectively rounds out the composition. The combination of simplicity and



FIGS. 1, 2. BRONZE MIRROR, GREEK, VI CENTURY B.C.

The protruding eyeballs and completely preserved large nose give the face an almost individual character.

The mirror disk fits into the head of the statuette and is fastened by three rivets to a palmette-and-scrolls attachment at the back. Though it is now covered with the same crusty green patina as the statuette, it had originally, of course, the golden color of bronze. The plain front which served for reflection is slightly convex and has a delicately incised border of guilloche and tongues; on

richness, of sturdiness and delicacy, is typically Greek.

The slight convexity of the disk—which may often be observed in ancient mirrors—was intended, of course, to diminish somewhat the image. To show how it worked, we had a metal disk of the same size and convexity as our mirror made and polished, and this has been placed in the same case with the ancient mirror. Instead of seeing barely your face, you may examine your hair, your necklace, and the top of your

dress. At a time when there were no large wall mirrors this was important.

It should be noted that the mirror does not stand up; the little lion or lioness on which the feet of the girl rest does not give sufficient support and its bottom is uneven. This applies also to the mirror in Munich, which like ours has a couchant lion and which is the only other example with the bottom well preserved. Evidently these mirrors were intended to be held in the hand, like the Egyptian mirrors from which they were derived. (In fact there is a flat place at the back of the girl's head presumably caused by frequent rubbing when the mirror was laid down.) The standing mirrors of the fifth century with proper, molded bases were a later development.

The close resemblance between our new mirror and the other examples in this group makes it likely that they all originated in the same place. In Greek fashion, of course, there are variations in details—in the arrangement of the hair, the objects held in the hands, the supporting side figures; but the statuettes are too similar in style and composition and too different from contemporary objects for their relation to be accidental.

This fact was fully realized by Praschniker and Langlotz in their admirable studies of these mirrors,⁴ and both attributed them to Sparta. The attribution was based on the nudity and boyish form of the female figures, which were thought to point to Sparta; on "the Laconian mode with the long lock of hair in front of the ear and the amulet round the neck"⁵; and on the alleged similarity of these figures to the well-known Spartan reliefs. Moreover the Peloponnesian provenance of three of the mirrors—Hermione, the Amyklaion, Nemea (?)—was thought to favor this theory.⁶

Let us examine this evidence, for the issue is important. It is true that we are told⁷ that in Sparta girls "exercised their bodies

in running, wrestling, casting the discus, and hurling the javelin," that they "took part in processions lightly clad," and "at certain festivals danced and sang in the presence of young men." We hear that their "open peploi," which "showed their naked thighs,"⁸ shocked Athenians, and that they enjoyed a reputation for health and strength. "How blooming you look, how plump your figure, why, you could strangle a bull," is Lysistrates' greeting to the Spartan Lampito.⁹

But surely the slim little girls supporting our mirrors do not answer this description. They are not muscular athletes but dainty dancing girls, as shown by the fact that three of them hold castanets. Probably they are hetairai, who were represented nude as early as the sixth century, who often practiced their calling very young, and who, as votaries of Aphrodite, were particularly appropriate for mirror handles. At all events neither their nudity nor the undeveloped form of their bodies points to Sparta.

Nor is the long lock of hair in front of the ear necessarily Spartan. It occurs indeed on some Spartan reliefs, but by no means on all of them; and one or more such locks appear on many other monuments of the middle and third quarter of the sixth century, including some certainly Attic and Ionic—for instance, on vases by Exekias and Amasis, the Rampin horseman, the Knidian Karyatid. The mode was evidently popular at that time all over Greece for both men and women and was not restricted to Sparta. The necklace with single pendant does not happen to occur on any of the Spartan reliefs; but it appears on a contemporary bronze statuette from Delphi and presumably also represents a current fashion.

Furthermore the similarity between the mirror supports and the figures on the Spartan reliefs cannot be pressed. The most striking characteristic of the Spartan reliefs is their angularity. They are worked in a number of flat planes with sharp transitions. Our statuettes, on the other hand, are distinguished for their subtle, rounded modeling. Praschniker and Langlotz rightly de-

⁴ *Loc. cit.*

⁵ Langlotz, *op. cit.*, p. 92.

⁶ The Berlin mirror is said to be from Vonitza, near the ancient Anaktorion, a Corinthian colony. Our fragmentary figure 23.160.31 is said to have been acquired in Greece. The provenance of our new piece is not given.

⁷ Plutarch *Lycurgus* xiv. 2.

⁸ Euripides *Andromache* 508.

⁹ Aristophanes *Lysistrates* 80-81.

scribed them as having long thighs, narrow flanks, a flat abdomen, a relatively high chest, and a pronounced curve at the small of the back. But this shape is not confined to Sparta; it is the common structure of statues from all over Greece during the middle of the sixth century and the succeeding decade or two. Thus all or most of these characteristics may be observed in kouroi of this period—from Melos, Athens, Eleusis, Boeotia, Delphi, Delos, Naxos, Paros, and Andros.¹⁰ In other words, this particular structure is a chronological not a local criterion.

The attribution of these mirrors to Sparta seems therefore to rest on insufficient evi-

¹⁰ Cf. e.g. W. Deonna, *Les "Apollons archaïques"* (Geneva, 1909), nos. 114, 4, 19, 20, 87, 89, 117, 122, 125; P. Perdrizet, *Fouilles de Delphes*, vol. v (Paris, 1908), pl. IV; Th. Sauciuc, *Andros* (Vienna, 1914), pp. 42 f., fig. 51.

¹¹ Strabo, C 378.

dence. If we may hazard another guess, we may connect them rather with Corinth, which at least at a later time seems to have been a center for the production of mirrors, which was famous for its bronze, and where there was a sanctuary of Aphrodite "so rich that it owned more than a thousand hetairai as temple slaves."¹¹ Moreover the subsidiary features in these mirrors—lioness, frog, blossom, pomegranate, Erotes—can all be connected with Aphrodite, the goddess of life and vegetation.

But whatever its origin, our new acquisition has a many-sided interest—as a remarkable piece of archaic sculpture on a small scale, as an effective design, and as a useful household article. One likes to think of the privileged woman who owned this mirror, enjoyed its beauty day by day, and when she died had it with her in her grave.

GISELA M. A. RICHTER.

NOTES

A BEQUEST. Under the will of Henry T. Sloane the Museum has received a bequest of \$5,000.

AN APPOINTMENT. A. Hyatt Mayor, Assistant Curator in the Department of Prints since 1936, has been appointed Associate Curator in the same department.

SUMMER LIBRARY HOURS. During the summer months, beginning May 29 and continuing through September 4, the Library will be closed on Sundays.

THE CLOISTERS SUPPLEMENT. This issue of the BULLETIN is published in two parts, the second section containing a description of the many important objects which have been acquired by gift and by purchase for the new Cloisters.

MODERN DECORATIVE ARTS. The examples of modern decorative arts which have been shown in Gallery J 8 will be retired from exhibition from about May first until October first. In their stead there will be displayed, from May 18 to September 18, a

special exhibition of published designs and original drawings of French silver.

AMERICAN PAINTINGS. Three paintings by contemporary American artists have been purchased and hung in Gallery B 14: Portrait of a Man, by Samuel Brecher; A Window at Night, by Anne Goldthwaite; and Freight, by John C. Pellow.

TALKS AT THE CLOISTERS FOR MEMBERS. The Members of the Museum are reminded that at three o'clock on May 16, 20, 23, and 27 the instructor at The Cloisters, Miss Freeman, will give a series of talks as follows: Monday, May 16, The Four Cloisters; Friday, May 20, The Romanesque Hall; Monday, May 23, Gothic Sculpture and Stained Glass; Friday, May 27, The Unicorn Tapestries. The groups will meet in the Entrance Hall.

CANCELLATION OF TWO LECTURES. The current *Lecture Program* carries an announcement concerning two talks that Dr. Georg Steindorff had expected to give in the Museum in May. Unfortunately he has

not been able to arrange to come to this country, and therefore these lectures will not be given.

MEMBERSHIP. At the meeting of the Board of Trustees held April 18, 1938, Kate Read Blacque (Mrs. Valentine A.) was declared a **BENEFACTOR** of the Museum in consideration of the value of her gift of textiles and her bequest; Franklin Mott Gunther was, on motion, elected a **FELLOW IN PERPETUITY** in succession to Kate Read Blacque, following designation in her will, and Stephen Carlton Clark was, on motion, elected a **FELLOW IN PERPETUITY** in recognition of his gifts. On motion, Marian Hague was elected an **HONORARY FELLOW FOR LIFE** in recognition of her conspicuous service to the Museum. Seven persons, being duly qualified, were elected **ANNUAL MEMBERS**.

SUMMER ADDRESSES. In order to facilitate the prompt delivery of mail it is earnestly requested that Members and subscribers to the **BULLETIN** notify the Secretary of their changes in address for the summer and the number of months that these changes will cover. The **BULLETIN**, mailed as second-class matter, if forwarded requires additional postage.

A GIFT FOR THE EGYPTIAN DEPARTMENT. Mrs. Alexander Blair Thaw has presented to the Museum for its Egyptian collection a gray serpentine bowl¹ of a type which was common in the first and second dynasties. As the Third Egyptian Room is being rearranged to contain early dynastic material, Mrs. Thaw's gift is being placed on exhibition there immediately. A. L.

GIFTS TO THE LIBRARY. The Library has received as a gift from Mrs. Albert M. Lythgoe a collection of 144 volumes, a large number of which refer to the early art of Greece and Rome. Another gift comes from Frederick John Nettlefold, who has added volume III to his previous gift of volumes I and II of the catalogue of his collection of English paintings. All three volumes are illustrated in color.

¹ Acc. no. 38.7.

THE STAFF. The Museum has learned with regret of the death of two former members of its staff within the last few weeks—that of Durr Friedley on March 23 and of S. C. Bosch Reitz in Amsterdam on April 9. Mr. Friedley was associated with the Department of Decorative Arts from 1911 until 1917 and served the Museum with exceptional efficiency and loyalty during the difficult period of the first years of the war. Mr. Bosch Reitz came to the Museum in 1915 at the time the Department of Far Eastern Art was created and acted as Curator until 1927, when he returned to his home in Holland. While he was associated with the Museum he made a valuable contribution in systematizing the arrangement of the Far Eastern objects and in building up the collection.

ON THE CLOISTERS. For visitors to The Cloisters, the new branch museum in Fort Tryon Park, and for others interested in the study of mediaeval art the Museum has issued a handbook, *The Cloisters: The Building and the Collection of Mediaeval Art*,¹ by James J. Rorimer, Curator of Mediaeval Art and of The Cloisters. The Preface, by the Director of the Museum, outlines the history of the Museum's acquisition of the building and the collections through the generosity of John D. Rockefeller, Jr., and acknowledges supplementary gifts from other friends of the Museum. The Introduction is devoted largely to historical background, with sections on The Middle Ages in France and Spain, The Church, Monasticism in Western Europe, and The Monastery, and closes with an account of The Building, Landscaping, and Gardens of The Cloisters and a Suggested Itinerary for visitors. The handbook itself describes each of the important parts of The Cloisters, with particular emphasis on the architectural elements, their history and their present arrangement, and treats at some length the more important objects in each section. Sixty-one illustrations add much to the usefulness of the handbook for reference.

¹ *The Cloisters: The Building and the Collection of Mediaeval Art in Fort Tryon Park*, by James J. Rorimer. New York, 1938. 8vo., xxxviii+120 pp., 61 ills., map, and 3 plans. In paper. Price 50 cents.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period March 1 to April 1, 1938, are shown in the following list:

EGYPTIAN

Metalwork, *Gift of Dr. Jacob Hirsch* (1).
Stone Vases, *Gift of Mrs. Alexander Blair Thaw* (1).

GREEK AND ROMAN

Ceramics, *Loan of Albert Gallatin* (1).
Sculpture, *Loan of Thomas K. Schmuck* (1).

FAR EASTERN

Ceramics, Chinese, *Gift of an Anonymous Donor* (10).

MEDIAEVAL

Textiles, French, *Purchases* (2).

RENAISSANCE AND MODERN

Laces, Italian, *Gift of Mrs. J. E. Spingarn* (2);
Flemish, *Purchase* (1).
Textiles, Italian, *Purchase* (1).

THE AMERICAN WING

Furniture, *Loan of Miss Elizabeth M. Bates* (5);
Purchases (3).
Metalwork, *Loan of Mrs. Henry Parish* (1).
Textiles, *Gift of Miss Catharine E. Cotheal* (1).
Woodwork, *Purchases* (9).

PAINTINGS

American, *Purchases* (3).

ARMS AND ARMOR

French, *Gift of Louis J. Cartier* (1); Japanese, *Purchases* (160).
Powder horns, American, *Gift of Mrs. J. H. Grenville Gilbert* (2).

PRINTS

Gifts of Spencer Bickerton (2), *Mrs. J. Insley Blair* (3), *Eugene L. Delafield* (1), *Ray Baker Harris* (1), *Edward S. Hawes*, *Alice Mary Hawes*, and *Marion Augusta Hawes* (1), *Louis Hechenbleikner* (1), *Dr. Herman T. Radin* (1).
Books (7), Drawings (271), *Purchases*.

LIBRARY

Books, *Gifts of Dr. Robert Martin Engberg* (1), *Freer Gallery of Art* (5), *Karel H. de Haas* (1), *Miss Margaret T. Johnstone* (1), *C. T. Loo & Company* (1), *The New Orient Society of America* (1), *Phaidon-Verlag* (1), *Printing Industry Craftsmen of Australia* (1), *Frank T. Sabin* (5), *Steuben Glass, Inc.* (1).
Document, *Gift of Christian A. Zabriskie* (1).
Photographs, *Gifts of J. R. Allsopp* (1), *Newcomb Carlton* (1), *Paul Manship* (7), *Paul Wiener* (7), *Wildenstein & Company, Inc.* (1), *William Rockhill Nelson Gallery of Art* (4).
Extension Division, Lantern slides, *Gift of Bert-ram D. Wolfe* (40), Photographs, *Gifts of Miss Edith Agnew* (9), *Leon Kroll* (2).
Cinema Division, Film, *Gift of Federal Art Project* (1).

EXHIBITIONS

MAY 19 TO JUNE 15, 1938

IN THE MUSEUM		
Through May 30	Early Pattern Books, Lace, Embroidery, and Woven Textiles	Galleries K 37-40
Through May 30	Paintings by Walter Gay	Gallery E 15
Through September 18	Three Centuries of French Domestic Silver	Gallery D 6
Through September 18	Designs for French Silver, XVI to Early XIX Century	Gallery J 8
Beginning June 11	Italian Baroque Prints	Galleries K 37-40
CIRCULATING		
Through May 25	The Art of China	University Settlement
Through June 8	European Textiles and Costume Figures	Bayside High School
Through June 30	Ancient Greece and Rome	Seward Park High School
Through July 5	Ancient Egypt	Washington Irving High School

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING, Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 86th Streets.

BRANCH BUILDING, The Cloisters, Fort Tryon Park, Fifth Avenue Bus No. 4 (The Cloisters) goes to the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 100th Street—Overlook Terrace station (exit by elevator to Fort Washington Avenue) and the I. R. T. subway to Dyckman Street Station.

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ROBERT A. LOVETT	VANDERBILT WEBB
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Assistant Director	WILLIAM M. IVINS, JR.
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Associate Curator and Director of Egyptian Expedition	AMBROSE LANSING
Associate Curator	LUDLOW BULL
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250

FELLOWSHIP MEMBERS, who pay annually	\$100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, to the Museum and to The Cloisters, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Weekdays	10 a.m. to 5 p.m.
Sundays	1 p.m. to 6 p.m.
Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.

The American Wing closes at dusk in winter.

CAFETERIA

Weekdays and holidays, except Christmas, 12 m. to 4:45 p.m.

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.

INFORMATION AND SALES DESKS

Located at the 82d Street entrance to the Museum and at The Cloisters. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

LECTURES AND GALLERY TALKS

A complete list of lectures and gallery talks given by the Museum will be sent on request.

INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections at the main building and at The Cloisters. Appointments should be made through the Information Desks or, if possible, in advance by mail or telephone message. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

CAFETERIA

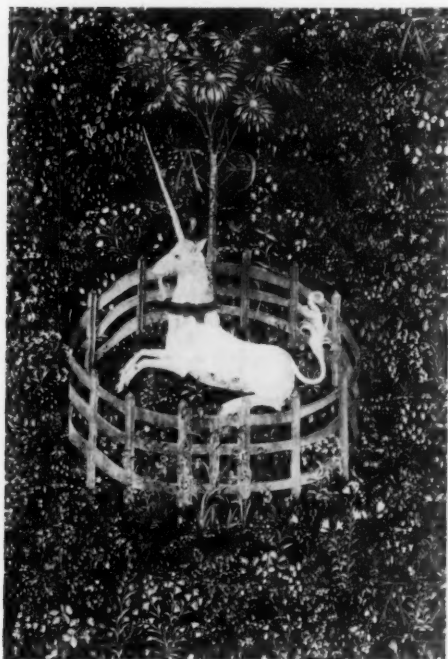
In the basement of the main building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

MUSEUM TELEPHONES

The number for the Main Building is Rhineland 4-7690; for The Cloisters, Wadsworth 3-3700.

THE METROPOLITAN MUSEUM OF ART

NEW ACQUISITIONS
FOR
THE CLOISTERS



THE UNICORN IN CAPTIVITY

NEW YORK

1938

Section II of the
Bulletin of The Metropolitan
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May, 1938

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THE METROPOLITAN MUSEUM OF ART
MAY, 1938

NEW ACQUISITIONS FOR THE CLOISTERS

For nearly a decade the Museum has been acquiring, through generous gifts from John D. Rockefeller, Jr., and other donors and through purchase, examples of mediaeval art to supplement the original Cloisters collection. These acquisitions,¹ which constitute an important part of the exhibits in the new building recently completed in Fort Tryon Park,² will in years to come be as well known as the cloisters of Saint-Guilhem-le-Désert and Saint-Michel-de-Cuxa.

It would have been possible, of course, to secure many more objects and ensembles if age and decorative value had been the only criteria, but it seemed preferable to collect slowly and acquire only works of art of high quality. In the future, as in the past, opportunities to make further additions will undoubtedly arise. It is unlikely, however, that future acquisitions will include many complete architectural units, as numerous units in both the Romanesque and the Gothic style have been incorporated in the building and the plans do not provide for expansion.

When the plans for the building began to crystallize, George Blumenthal gave the Museum a large group of architectural elements from his former Paris residence. As it has been the purpose in the new Cloisters building to show, in so far as possible, original mediaeval stonework rather than modern copies, this gift was most welcome. Mr. Blumenthal appreciated so well the value of

these documents for the new building that he was willing to have them removed from his Salle de Musique, although it meant the almost complete destruction of the room. This stonework had been collected with great discrimination at a time when it was possible to obtain such material more easily than at present, important monuments nowadays usually being classified as national property.

Four large limestone windows from the refectory of the convent of the Dominicans at Sens (see fig. 1) were included in this gift. These delicately traceried fifteenth-century windows provide a picturesque note in the exterior of the building and are appropriate in style and in period for the Late Gothic Hall in which they are installed. Windows of this kind afford an excellent opportunity for a study of mediaeval stonework. Comparison with modern Gothic work will show how much less spirited is the imitation of mediaeval styles in the machine age.

Nine pointed, cusped arches from the fifteenth-century cloister of the Benedictine priory of Froville (see fig. 1), which form the exterior of the entrance passageway along the upper driveway, were also a part of this gift. The arches are placed on a parapet in groups of three and are separated by buttresses, as they were at Froville. Arcades of this type were frequently employed in fourteenth- and fifteenth-century cloisters, for they permitted solid construction and did not require great ingenuity of the artist or particular skill of the stonecutter, as did the more elaborately carved Romanesque and early Gothic cloister arcades such as those in the original Cloisters collection. The handsome Romanesque doorway from a church at Reugny, a number of Gothic stone doorways and wooden doors, the ten corbels from Notre-Dame-de-la-Grande-Sauve which are used to support the ribs of

¹ Only a brief description of the principal objects can be given in this article. For more complete information see the handbook for The Cloisters. Other publications are also in preparation and will be announced later.

² The opening of The Cloisters to members of the Corporation on May 10, to Members of the Museum on May 11, 12, and 13, and to the public on May 14 was announced in the April BULLETIN. In that issue there was also an account of the mediaeval architectural elements which had previously been published as part of The Cloisters collections.

the vault in the Saint-Guilhem Cloister, and several capitals were included in Mr. Blumenthal's gift.

Parts of the choir of the church of Notre-Dame-de-Bourg at Langon, near Bordeaux,

prior to this date. Of recent years all that remained was a portion of the choir, which had been divided into two stories by a wood floor. The lower part was used as a stable, and the upper rooms, which had been a club



FIG. 1. ENTRANCE TO THE CLOISTERS
IN THE CENTER ARE THE FOUR WINDOWS FROM SENS AND
THE FROVILLE ARCADE

were purchased in 1934, with income from the Rogers Fund, for use in the Romanesque Chapel (fig. 2). The church was ordered to be founded as a dependency of the monastery of Notre-Dame-de-la-Grande-Sauve by Gaufredus, bishop of Bazas and former abbot of the monastery, in 1126. Construction must have been well under way before 1155, as the church had received important gifts

of the Jacobins during the French Revolution, were later a dance hall and a motion picture theater.

The missing parts of the choir have been reconstructed with simple architectural forms. Prominence has been given to the mediaeval material by making the modern stonework unobtrusive. The modern walls adjoining the first two large columns, which

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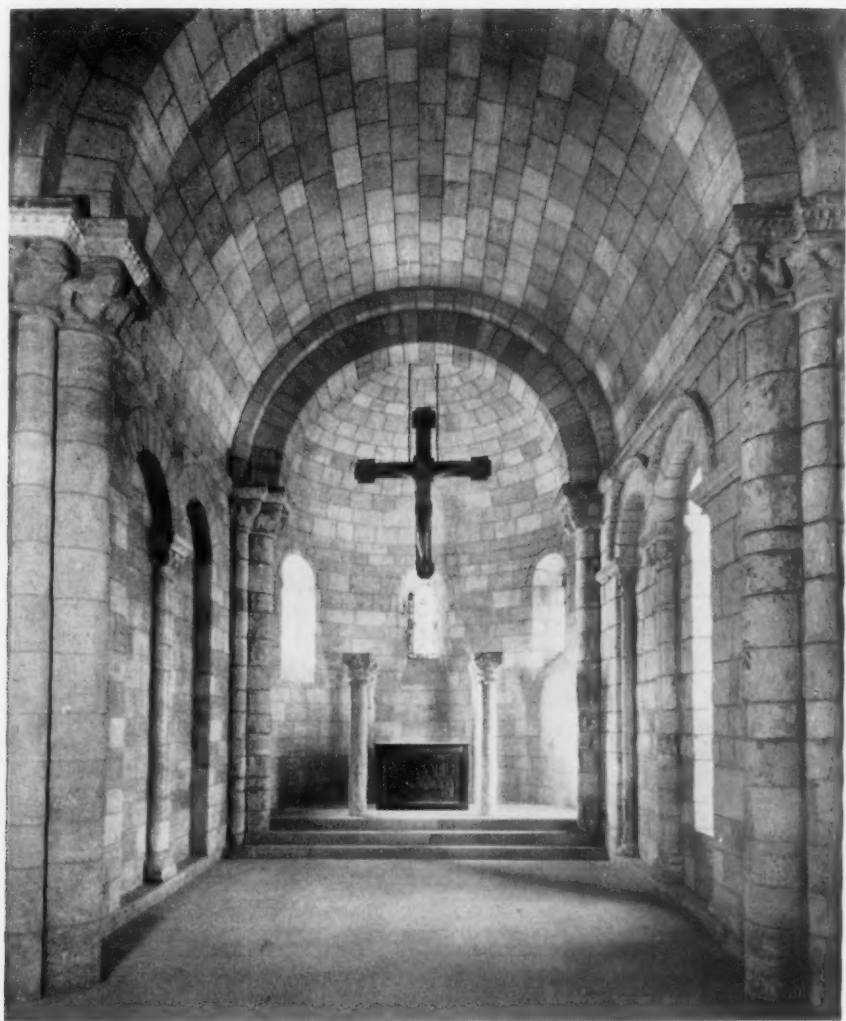


FIG. 2. THE ROMANESQUE CHAPEL
WITH THE ARCHITECTURAL ELEMENTS FROM LANGON
FRENCH, XII CENTURY

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stood originally at the junction of the choir and the transept, are set back in order to show such parts of the carving of the capitals as survived a fourteenth-century remodeling of the transept. In the completeness of the ensemble and in the quality of the sculpture no better example of twelfth-century architectural stonework could be acquired for The Cloisters. The capitals from Langon do not appear to have a reli-

The Gothic doorway from the abbey of Moutiers-Saint-Jean (fig. 4) is one of many exceptionally fine objects which Mr. Rockefeller enabled the Museum to purchase.⁴ It may be said without hesitation that there is no comparable thirteenth-century doorway in any museum. The few others of such quality which have withstood the ravages of time are still in their original settings, and they are often very much re-



FIG. 3. A CAPITAL FROM LANGON
FRENCH, XII CENTURY

gious significance or any particular story to tell. The bending, half-length figures recall Greek atlantes and caryatids in their ceaseless effort to support the weight above them. Even the crowned heads which look away from the altar (fig. 3) cannot, from the evidence obtained, be verified as actual portraits, although they may possibly represent Henry II of England and his wife, Eleanor of Aquitaine, royal patrons who visited la Sauve in 1155. The twelfth-century crucifix,³ the capitals from a former ciborium, the altar frontal, and the stained glass (see p. 12) in the chapel did not come from Langon.

³ The crucifix was described in the *BULLETIN*, vol. XXX (1935), pp. 236 ff.

stored. This monument, produced when Gothic architecture was at its height, has been given a prominent location in the new building; it is installed at the entrance to the Romanesque Chapel, where it can be seen from the main entrance of the museum at the end of a long vista.

The carefully juxtaposed and balanced forms of the decoration, enlivened by the play of light and shade, depict favorite themes of the Middle Ages. Each part bears a definite, integral relation to the whole, but particular emphasis is focused on the Coronation scene in the center of the tympanum. Moldings, ornament, and figure sculpture,

⁴ All the works of art described on the following pages are the gifts of Mr. Rockefeller.



FIG. 4. DOORWAY FROM MOUTIERS-SAINT-JEAN
FRENCH (BURGUNDY), XIII CENTURY

brilliantly carved, are harmoniously worked into a single unit. The iron-bound doors which are shown in the illustration date from the thirteenth century.

The doorway was formerly the entrance to the refectory of the once celebrated Burgundian monastery of Moutiers-Saint-Jean, and it was mutilated, no doubt on one or more of the occasions when the monastery was sacked in the sixteenth and seventeenth

modeled in the eighteenth century, some of the frescoes were demolished and the rest were roughened with picks so that the new layer of plaster with which they were then covered would hold. For years the monastery has been in a state of almost complete ruin, and the frescoes, exposed to the elements, were gradually disintegrating. The lion depicted in one of the paintings is closely paralleled by several lions in a *Beatus* manu-



FIG. 5. A LION, FRESCO FROM SAN PEDRO DE ARLANZA
SPANISH, ABOUT 1220

centuries and possibly during the French Revolution. At some time the refectory was made into a barn; the doorway was walled up, and thus this great work of art remained until a year or so before it was acquired for the Museum.

Two frescoes representing a lion (fig. 5) and a wyvern are the principal sections of a group of wall paintings from the monastery of San Pedro de Arlanza, near Burgos. These frescoes, installed in the Romanesque Hall, were formerly in the chapter house of the monastery. This room was decorated from floor to ceiling with skillfully executed paintings of fantastic animals, framed with ornamental borders. When the room was re-

script in The Pierpont Morgan Library. This manuscript, according to the colophon, was copied in 1220 in the royal Cistercian convent of Las Huelgas, on the outskirts of Burgos, and it is likely that the frescoes were painted at about the same date.

Another thirteenth-century work from the neighborhood of Burgos is the group of sculptures representing the Adoration of the Magi (fig. 6). Originally the figures stood in a niche above an arch west of the south portal of the church of Nuestra Señora de la Llama at Cerezo de Riotirón, and they are now similarly exhibited above a doorway in the Romanesque Hall. The composition of the group is asymmetrical. Two kings kneel



FIG. 6. THE ADORATION OF THE MAGI. SCULPTURE FROM THE CHURCH OF NUESTRA SEÑORA
DE LA LLAMA, CEREZO DE RIOTIRÓN, SPANISH, ABOUT 1226

at the left; next are the Virgin and Child; at the right Joseph sits tranquilly (fig. 7). One of the kings, probably representing a historic personage, lifts his garment to bare what appears to be a deformed foot. Although

the monumentality of ecclesiastical sculpture of the late Romanesque period. They bring to mind such imposing and developed creations as the portal sculptures of Saint-Gilles in southern France or those of Santi-



FIG. 7. JOSEPH, A FIGURE IN THE ADORATION GROUP FROM CEREZO DE RIOTIRÓN

three kings are usually represented in Adoration groups, sometimes fewer appear. As a photograph of this group in its original setting shows the composition to have been exactly as it is today, there is no reason for supposing that one of the kings has disappeared.

The Cerezo sculptures, perhaps better than any others in The Cloisters, represent

ago de Compostela in Spain. In the style of the rhythmic drapery there is evidence of the same masterful handling as in the calligraphic lines of the Arlanza lion, which has been cited for "the extreme sophistication of the drawing." Although the drapery folds of the limestone figures are conventionalized, there is no monotony, owing to the variety in treatment.



FIG. 8. THE VIRGIN AND CHILD
FRENCH (ÎLE-DE-FRANCE), XIV CENTURY

One of the few individual sculptures as yet acquired to supplement the original Cloisters collections is the impressive Virgin and Child which was until a little while ago in the Berlin Museum (fig. 8). The statue, previously in the collections of James Simon and Lord Caledon, was sold by the Berlin Museum when the institution was negoti-



FIG. 9. STAINED GLASS: A BISHOP
RECEIVING A KNEELING MAN
FRENCH, XIII CENTURY

ating the purchase of a large part of the Guelph Treasure. The figure is one of the best of the many fourteenth-century representations of a popular subject, and it is one of the great art treasures of the Middle Ages.

Most other Madonnas suffer by comparison with this statue. The folds of the drapery are elegantly fashioned. The gentility, the dignity, and the repose of the Virgin are portrayed with great mastery; her composure is expressed by the relaxed stance, the graceful swing of the figure forming an S-curve. It is in an unusual state of preser-

vation. At the moment no other French Gothic statue of the period with so much of its original surface and with such fresh colors comes to mind.

It was particularly difficult to acquire genuine examples of comparatively unrestored stained glass for The Cloisters, for, apart from the fact that much stained glass has been destroyed, glass of all kinds was even rarer in the Middle Ages than is generally realized. The windows of chapels and small churches may sometimes have been filled with transparent materials, such as parchment, but more often they would have been open by day and covered only when the shutters were closed at night. Ordinarily, when the windows of mediaeval buildings, except cathedrals and great churches, were glazed, almost clear, usually diamond-shaped quarries were used. Four brilliant thirteenth-century panels inserted in the windows of the Romanesque Chapel, one depicting a bishop receiving a kneeling man (fig. 9), recall the type and quality of windows at Chartres and Troyes. The careful juxtaposition of small pieces of colored glass and the straightforward conventionalized drawing are carried out most effectively.

Six stained-glass panels from the church of the Carmelite monastery of Saint Severinus at Boppard on the Rhine form one of the most complete ensembles of mediaeval stained glass to be seen in this country. While this is not the finest glass the Middle Ages produced, the fact that it has been possible to obtain, almost intact, large panels of such good quality is remarkable. In the panels are depicted saints standing in elaborate canopied niches. Those illustrated in figure 10 are, from left to right, Saint Catherine of Alexandria with the attributes of her martyrdom, a wheel and a sword; Saint Dorothea of Caesarea holding a basket of red flowers from the celestial garden and at her side the Infant Christ; and Saint Barbara carrying her attribute, a tower. In the lower sections there are the arms of a guild of coopers—a red shield with a golden compass, two silver mallets, and a golden barrel hung beneath—held by two angels; a representation of the Holy Trinity; and two angels supporting a red shield with a silver star.

After the secularization of church property



FIG. 10. STAINED GLASS FROM BOPPARD
GERMAN (RHENISH), SECOND QUARTER OF THE XV CENTURY

in the Rhineland in the Napoleonic era, the glass was removed from the monastery and sold. Not being fashionable, it was packed away until 1871. In 1875 it was acquired and restored by Frédéric Spitzer of Paris. At the famous sale of the Spitzer collection in 1893, it was again sold, together with other panels, and since then, except for the



FIG. 11. STAINED GLASS WITH THE ARMS
OF THE EMPEROR MAXIMILIAN
FLEMISH, ABOUT 1504-1506

brief period in which it was on exhibition at the Musée des Arts Décoratifs, in Paris, it has not been on public view.

Five heraldic panels which were probably made for the Emperor Maximilian between 1504 and 1506 (see fig. 11) have been placed in the Hall of the Unicorn Tapestries. It is believed that they came from his principal royal château in Flanders, the Cour des Comptes at Ghent. They contain the armorial achievements of the Emperor Maximilian; his son, Philip the Fair, King of Castile and Aragon; his grandson, the young Prince Charles (afterwards the Em-

peror Charles V); and two courtiers. These technically complicated panels are unusually well preserved.

Among the most prized inheritances from the Middle Ages are the six tapestries called The Hunt of the Unicorn (see the cover and figs. 12-14) which Mr. Rockefeller gave to the Museum for The Cloisters. In design, in the beauty of their coloring, and in the intensity of their pictorial realism these tapestries form the most superb ensemble of fifteenth-century tapestries in existence. From the early twenties of the present century until recently they were in Mr. Rockefeller's New York residence; in the summer of 1928 they were shown in a loan exhibition of French Gothic tapestries held by the Museum. Two fragments of another unicorn tapestry were acquired in Paris a few months ago and are now exhibited with the other tapestries of the series in the Hall of the Unicorn Tapestries.

It is known from an inventory of 1728 that at that time the tapestries were hanging in the château of Verteuil, an ancestral seat of the Rochefoucaulds in southwestern France. During the French Revolution they were taken from the castle, and, according to one account, were used for a time to keep potatoes from freezing. It is also recorded that in 1793 the Société populaire of Ruffec sent the Société populaire of Verteuil an edict requiring all the tapestries at Verteuil having royal insignia, together with all paintings, to be destroyed. In the nineteenth century the tapestries were reacquired by a member of the Rochefoucauld family.

The subject of the tapestries is an allegory of the Incarnation, in which the unicorn, a symbol of purity representing Christ, is hunted and captured. Pliny tells the story of the unicorn which cannot be caught except by a virgin. The animal places its head in her lap and, thus pacified, is easily taken by the hunters. The *Physiologus*, the zoological and botanical encyclopaedia popular in Europe from the fifth century, and subsequent bestiaries based upon it adapt the story to Christian doctrine. In these accounts the virgin signifies the Virgin Mary. The six tapestries from Verteuil illustrate important scenes from the legend: The Start of the Hunt, The Unicorn at the Fountain,



FIG. 12. THE UNICORN AT THE FOUNTAIN
TAPESTRY IN THE SERIES CALLED THE HUNT OF THE UNICORN
FRENCH OR FLEMISH, LATE XV CENTURY

The Unicorn Tries to Escape, The Unicorn Defends Himself, The Unicorn Is Brought to the Castle, and The Unicorn in Captivity. The fragments are parts of a tapestry which showed the capture of the unicorn, the fifth scene of the complete series. In the tapes-

made for a wedding gift, a purpose for which they would have been most appropriate; but it is as extraordinary as it is regrettable that it has not been possible to discover for whom, or where and by whom they were made. As the tapestries have defi-



FIG. 13. DETAIL FROM THE TAPESTRY CALLED THE UNICORN TRIES TO ESCAPE. FRENCH OR FLEMISH, LATE XV CENTURY

tries more emphasis has been placed on the picturesque portrayal of a great hunting party than on the religious significance of the theme, and a luxurious company of sportsmen has been substituted for the single hunter, the archangel Gabriel, and four or seven hounds, the Virtues, which are depicted in some versions of the allegory.

The tapestries are thought to have been

nately Flemish characteristics and as there was unprecedented activity at such centers as Tournai in the fifteenth century, some experts think Flanders is their birthplace. On the other hand, some Francophiles cannot believe that such delicate and spirited work could possibly have been produced anywhere but in France. The first and last tapestries in the series are not equal in

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FIG. 14. THE UNICORN IS BROUGHT TO THE CASTLE
TAPESTRY IN THE SERIES CALLED THE HUNT OF THE UNICORN
FRENCH OR FLEMISH, LATE XV CENTURY

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FIG. 15. THE NATIVITY. A TAPESTRY FROM BURGOS CATHEDRAL. FLEMISH (BRUSSELS), WOVEN ABOUT 1495
PROBABLY FROM THE WORKSHOPS OF PIETER VAN AELST

quality to the others and appear to have been woven later, but to give an explanation for this would be mere speculation. The unicorn tapestries in the Cluny Museum in Paris, generally believed to have been made between 1509 and 1513, are perhaps closer to the Museum's series than any others; but their French origin cannot be proved beyond a reasonable doubt.

The tapestries are in an excellent state of preservation. The original weaving, except here and there, and then only in comparatively small, restricted areas, is as fresh as the day the tapestries left the looms. The quality of the work is evident also in the skillful execution of the innumerable details (see fig. 13). The restorations, other than those executed under the Museum's supervision, seem to be eighteenth- or nineteenth-century work. The original borders were completely destroyed, except for two small fragments which served as a sample for the new borders that have been added. Much of the sky of four of the tapestries, also, was cut away and has been replaced by modern blue cloth.

One of the few other tapestries at present in The Cloisters is The Nativity, the large tapestry from Burgos Cathedral exhibited in the Burgos Tapestry Room (fig. 15). This tapestry, which was probably made in Brussels about 1500, is one of a series representing The Salvation of Man. It is the only known example of the series to show the Nativity and related subjects. The set is believed to have consisted of eight tapestries and to have been reproduced several times from the same cartoons. Also from Burgos Cathedral and now in the main building of the Museum is another tapestry of this

series, The Redemption of Man, illustrating allegories of the conflict of Vices and Virtues.⁵

According to tradition, these magnificent tapestries were woven in Brussels about 1495 for the Emperor Maximilian, who presented them to his son, Philip the Fair, to commemorate his marriage with Joanna, the daughter of Ferdinand and Isabella, in 1496. The double eagle of the Holy Roman Empire, which occupies a prominent place, lends credence to this story. Furthermore, it is recorded that Pieter van Aelst, the famous tapestry weaver and dealer of Brussels, went to Spain with Philip on his first visit in 1502 and that, after the death of Philip at Burgos in 1506, Van Aelst was imprisoned by Ferdinand for taking some of Philip's tapestries and putting them in what he called a safe place. It is known that the streets of Burgos were hung with tapestries when Philip and Joanna came there in 1506 and that Van Aelst, with four assistants, was in charge of decorating the abodes of the royal couple, but it has not yet been possible to determine how and when the Nativity tapestry and three others of the series came into the possession of Burgos Cathedral. The great similarity of these tapestries to other productions of the Van Aelst workshops suggests their attribution to this great weaver, who is celebrated as having been entrusted with the making of tapestries from cartoons by Raphael some years after the death of Philip.

JAMES J. RORIMER.

⁵ This tapestry will be described at greater length in a forthcoming BULLETIN article by William H. Forsyth.